



**Always Remember, the presence or absence of light changes our perception of color.**

Artist Often avoid grey or cloudy days because they think of them as drab and uninteresting. With proper training to see color you will find grey days offer beautiful colors to translate in its own right. Understanding color in this way also offers you unending possibilities in nature to paint.

**This exercise should be done outdoors. Try to use a weathered wooden table but if you don't have that, a grey cloth over a surface will suffice. This provides you with a neutral.**

If you do this in more than one sitting, always go back the exact same time of day and with the same light conditions.

Place you easel as close to the still life setup as possible. The videos will give you an idea of this.

**Composition:** When setting up your blocks on a sunny day you were factoring in the shadow shapes as part of the design. In a grey day there are no shadows so placing your blocks closer together creates balance and movement. Try to place your blocks in a pleasing, relatively close way. Have your blocks overlap from your vantage point. The setup above gives you an idea. Place your yellow and green blocks on opposite sides to spread out the warm

**For the exercise of learning to see color we start with only colors from the tube.**

You will need a variety so as **not to use the same color twice.** This will further reinforce the attributes of different colors, such as value, temperature, saturation and hue which will be freeing to you in the future.

**Second,** You will not mix colors for starting notes with the exception of white in the case of some very dark colors. Go sparingly with white as much as possible.

Your color selections should be as bold as possible.

For the most part there will be two colors for each block, the top and the sides. Even though some sides will seem slightly different, still treat as one.

No Blacks or umbers. This is where the color chart you made will come in handy. Match very dark, black like colors in line with black on the color chart.

Before starting and throughout the painting, scan the whole setup looking for differences in Values, Temp, Sat, and Hues. You will constantly need to check this as you go along and make adjustments

**NOTE: You are not painting the color of the blocks.  
You are painting the light conditions**

This will feel awkward at first, that is why I want you to just follow the formula.

When applying your color spots, start in the middle of the block surface, whether top or sides. Try to leave space or lines between colors to avoid them touching at first. Start with the brightest first. (Yellow) They are the easiest to spot and also set the tone for the rest of the painting.

**Follow these colors for your Grey day study.**

**We start with the top planes of each block.**

Grey day procedure is the same as the sunny day study in that you start with the top “planes” or top of the blocks. The difference with the sunny day versus the grey are 1. The contrast between light and shadow on a sunny day will be stronger lending to darker shadow areas. And the show areas on a sunny day are cooler than the bright sunlit spots. The grey day has less contrast and no cast shadows. The shadowed side “planes” will be warmer than the tops of the blocks.

**Again our primary goal is to express how the light of the atmospheric conditions influence color.**

Remember to Scan the entire setup. Do not focus on one section too long as this will distort your impression and vision of the colors, temperature and values.

Use squinting and if possible taking a picture and grey out the photo as I demonstrated to get your values correct. Strong bright colors can be deceiving.

Keep in mind the sunny day block study you have done to compare.

**For the top Planes or top of blocks.**

In the grey day study the **yellow block** is the only warm block in the setup. The top plane of the yellow block although warm should still be a cool yellow. Lemon yellow or Cad Yellow light are good choices. If you don't have either of these you can cool down a warmer yellow with white.

The **White Block** is cooler than the yellow block. Permanent Rose with white is your choice here.

Permanent Rose is cooler than Alizarin Crimson but could also be used with white.

**Green block** Viridian with white. Don't forget to scan for value differences.

**Red Block**, Almost any red cooled down with white can be a good choice because red can appear warm or cool. Since there isn't a purple block in this set up Alizarin would be a good choice unless you have used it for the white block.

**Blue Block.** Some colors are easier to see than others like in the sunny day study, Yellow is easy to match from the tube. In the grey day study it's the blue block that is straight forward. Ultramarine with white for the top of the blue block as Ultramarine is cooler than Cobalt.

Your grey table top will be Cerulean since when comparing your blue top to the grey table top the table top is warmer.

## Sides

**The Blue Block Sides.** Cobalt Blue straight out of the tube. An alternative could be violet in keeping in

mind the sides would be warm. Try to use your power of vision and perception to determine which to use. Keep in mind you will have to choose a different color for each spot so if you need violet somewhere else you may decide to hold off on that choice.

**Red Block Sides.** You may determine a marked enough difference in the sides of your red block. Instead of painting them as one as we have done so far, you may decide to paint the lighter side as a Cadmium Scarlet and the darker side the Alizarin Crimson making it darker than the scarlet side.

**The Green Block Sides.** Permanent Green light is much warmer than Viridian so straight from the tube will be a good choice for the sides.

**Yellow Block Sides.** Light red mixed with white or Burnt Sienna with white. Scan your setup for correct value relationships.

**White Block Sides.** Violets can come in warmer and cooler tones. A cobalt Violet with white is a warmer choice than Dioxide Purple.

**Background** If grass is your background, Permanent Magenta or Magenta with white for your background . Scan your setup to get the relative temperature direction.

**The background is not a shadow note but is cool by nature of the atmosphere.**

Do a quick scan, **do not stare at any one part.** Do your best in choosing and accurate hue, temperature, saturation and value.